

BOARD OF EDUCATION (SECONDARY BRANCH),
SOUTH KENSINGTON, LONDON, S.W.

REPORTS OF THE EXAMINERS

ON

THE RESULTS OF THE ART EXAMINATIONS.

HELD IN

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BOARD OF EDUCATION (SECONDARY BRANCH),
SOUTH KENSINGTON, LONDON, S.W.

Extract from the Report of the Examiner (H. W. O. Hagreen)
on the Art Examinations in Geometrical Drawing, Subject 1a,
April and June 1900.

EVENING EXAMINATION.

THE average quality of the exercises submitted is, I think, about the same as last year.

The proportion of candidates who were obviously not ready for the examination is again large.

I am inclined to think that less attention is being given to the correction of students' work by their teachers. If this is the case it would largely account for the presence of a good deal of slovenliness in the use of instruments, especially compasses with soft pencils allowed to get very blunt.

The geometrical meaning of similarity, and also of tangency as applied to circles, needs to be more strenuously taught, and the valuable habit of finding the point of contact of two tangential circles should be insisted on.

I append comments on the working of each question. Many of the defects mentioned are, of course, naturally to be expected in the work of elementary students, and are only noted as suggestions for the guidance of teachers.

PLANE GEOMETRY.

Question 1. Generally understood ; but the divisions often not sufficiently equal to be of practical use, and the figuring so often unintelligent that I am afraid it is not always carefully taught.

Question 2. Generally well done by those who took the trouble to read the question as well as look at the diagram.

Question 3. Fairly well done ; but the three points of contact were not often all found. Apparently this part of the question was very commonly either not read or not understood.

Question 4. Fair.

Question 5. Satisfactory. The pentagon was usually well drawn, and the rectangle found as often as I expected.

Question 6. Too frequently attacked by candidates who had no glimmering of its meaning, and were content with any circle passing through P. In 4,000 papers there were 1,866 attempts, of which 85 were correct solutions.

Question 7. This easy figure was rarely misunderstood ; but a good many marks were lost through clumsy use of instruments.

Question 8. Discovered widespread ignorance of the properties of similar figures. The large number of attempts in which figures, by no means similar, were drawn apparently by mere guesswork, with no attempt at construction, seemed to me remarkable. Among the rightly meant constructions were too many in which hopeless inaccuracy arose from copying angles by means of arcs of almost microscopic radius.

Question 9. This question seemed to me on the whole carelessly done. In many papers, by the time it was reached, soft compass-pencils had become very blunt, with distressingly dirty and inaccurate results.

Question 10. Unsatisfactory : especially as very similar problems have been set in the last two years. The proper construction for the centre of the upper arc of the arch was only shown in 58 cases out of 989 attempts in 4,000 papers.

SOLID GEOMETRY.

Question 11. Generally quite well done. I was glad to note very few cases of reversed (or reflected) elevations.

Question 12. Often understood, and the plan fairly well done. The true form of the section was rarely found.

Question 13. Only fair.

DAY EXAMINATION.

I am glad to say that the majority of the papers worked reach, as they did last year, a very satisfactory standard of draughtsmanship. Care and neatness are general, and with greater facility in the use of the T- and set-squares, would lead to still better results.

The most usual constructions are generally known, with the exception always of those for finding the centres of circles in contact, and for drawing similar figures.

I should like to see more attempts in Solid Geometry.

The following detailed notes may be of some service to teachers :—

PLANE GEOMETRY.

Question 1. The meaning of the scale was generally understood. Figuring has improved ; but in a few classes it appears not to have been properly taught.

Question 2. Drawing good. Construction for centres of small circles too often not shown.

Question 3. Decidedly disappointing. Although candidates were asked to use a set-square, comparatively few did so, showing that the full value of the set-square of 60° is not at all generally understood even by good students.

Question 4. The inscription of a regular pentagon in a circle was well done, but the second pentagon was rarely properly attained ; often it was not concentric with the first, and there was much confusion of methods.

Question 5. Both loci for obtaining the centres were rarely shown. A large number of candidates did not realise the conditions of the problem.

Question 6. Point P was often properly found : but the base of the triangle was too often wrong, perhaps from a mistaken fixed idea that the base of an isosceles triangle must be shorter than the sides.

Question 7. The contacts were on the whole good. I should like to see more method in copying figures of this kind. It is to be feared that good students often lose marks by careful suppression of visible constructions.

Question 8. The usual constructions for the ellipse have been well learnt, but the relation between the foci and axes has not been generally grasped.

Question 9. Showed improvement in the study of areas.

Question 10. Well done when attempted.

SOLID GEOMETRY.

Question 11. Very poorly done, the meaning of the dotted lines in the diagram being evidently rarely understood. There were many varieties of mistaken solutions.

Question 12. The method of projection was very well understood but very few solutions showed an opening through the wall, the archway being almost always shown as a solid.

Question 13. Good on the whole. Sometimes the projectors were so badly drawn as to indicate that the T-square had not been properly used.

Extracts and Abstracts from the Report of the Examiner
(Professor G. Aitchison, B.A., R.A.) on the Art Examination in Principles of Ornament, Elementary and Advanced Stages, Subject 22, April, 1900.

ELEMENTARY STAGE.

The examination does great credit to the masters who have taken so much pains with their pupils.

In the Geometry too many arrive at the result by experiment.

The laws of ornament have in many cases not been properly explained and the illustrations are wrong.

The difference between the classes and styles is not generally remembered. The difference of treatment between Greek and Roman foliage is not understood.

It is a matter of surprise that the few well-known leaves of plants and trees and some of the more common shells are not more accurately remembered.

Pupils are too often set to learn the principles of ornament before they are competent draughtsmen.

ADVANCED STAGE.

The advanced papers are only a little better than those of last year.

In the Geometry the way of developing the ellipse is not generally known.

The main fault appears to be putting students to the subject before they are competent draughtsmen. Pupils too often learn from the Syllabus the laws of ornament and write out the whole of them to each piece of ornament they draw, while the question requires that the particular law which the whole ornament exemplifies should be lucidly described.

Advanced students do not appear to have sufficiently studied and made drawings of well-known flowers, fruit, leaves and shells, so as to have trained themselves to perceive their exquisite curves, shapes and arrangements. Many of the students draw them only just well enough to be recognised, but all sense of their beauty is left out.

Extract from the Report of the Examiner (E. S. Burchett) on the
Art Examination in Perspective, Elementary and Advanced
Stages, Subjects 1c and 1e, April 1900.

The papers show a higher proportion of good work than hitherto, and the answers to the Theory questions imply an improvement in the teaching of the subject.

Extract from the Report of the Examiners (G. D. Leslie, R. A.,
and W. F. Yeames, R.A.) on the Art Examination in
Painting from Still Life, Subject 15, May 1900.

The Examiners are pleased to note a general rise in the standard of excellence in the works submitted to them, though they do not find, perhaps, so many examples of high merit as in some previous years.

They regret to see a yearly increasing preference given to water-colours in making these studies, as they consider the practice of water-colour painting, with the exception of Tempera, by no means so useful as that of oil.

There were a few more studies in Tempera sent in, but there was only one in which the distinct and valuable qualities of the medium had been taken advantage of.

Extract from the Report of the Examiners (Seymour Lucas, R.A.,
and W. F. Yeames, R.A.) on the Art Examinations in
Drawing from the Antique and Drawing the Antique from
Memory, Subjects 8b², and 8f, May 1900.

DRAWING FROM THE ANTIQUE.

The Examiners are very pleased to find throughout the whole of this examination, with the exception of a few examples, a considerable advance, specially so with regard to the rendering of the proportions and action of the figure.

This merit is of essential importance in this exercise, and the good result obtained throws great credit on the teaching in the schools to which the candidates belong.

Many exercises would have obtained higher marks, had the same careful drawing bestowed on the upper part of the figure been also given to the legs and feet. The plea some students might put forward, of lack of time, cannot be admitted, as in many drawings much shading has been given, which must have taken up the time that would have been more advantageously bestowed on the drawing of the legs and feet.

Throughout most of the exercises submitted a good and suitable style of using pencil and chalk is noticeable, with the result of delicacy of treatment and expression. The restraint necessary towards obtaining this quality is, in the opinion of the Examiners, one of the true signs of the vigour that accompanies all good draughtsmanship.

The Examiners still think that the use of charcoal in this exercise should not be encouraged.

With respect to three or four disgracefully bad drawings, the Examiners are of opinion that the masters in the schools they come from should have shown more discretion in the selection of the students admitted to this examination.

DRAWING THE ANTIQUE FROM MEMORY.

The Examiners are pleased to see the number of exercises in this examination increasing, and also an advance in the merit of many of them.

The work in this important exercise falls into two distinct groups. In the first, the students have succeeded in carrying out the purpose of the exercise by showing that their memory of the antique statue had served them faithfully, and that their training in drawing enabled them to reproduce it with considerable likeness to the original. In the second group a distinct falling-off is noticeable, as compared with those in the first group, owing to the students having forgotten most of the characteristics of the figure, which, in the opinion of the Examiners, is due to the students not being sufficiently advanced to undertake such a difficult exercise.

Extract from the Report of the Examiners (W. J. Donne and W. Norris, A.R.C.A. Lond.) on the Art Examinations in Freehand Drawing of Ornament in Outline, May and June, 1900.

EVENING EXAMINATION.

The work shows good instruction, but there appears to be too much hurry in the commencement of the exercises; the bulk of the drawings are carelessly set out and much more attention should be given to the planning and general proportions of the masses.

DAY EXAMINATION.

The work is altogether rather poorer than that of the Evening Examination; there are the same general failings, and fewer drawings have high marks.

There are too many drawings which are merely sketched in; in order to obtain high marks, at least one portion of the drawing should be carefully finished to show the student's ability to render detail in outline.

Extract from the Report of the Examiners (Henry Bayfield and John Somerscales, A.R.C.A. (Lond.) on the Art Examinations in Drawing in Light and Shade, Subject 5*b*, May and June, 1900.

EVENING EXAMINATION.

The Examiners have to report that in this subject there has been a fair amount of good work, including some drawings which they consider to be of exceptional merit. They are also surprised to find that so many candidates still fail to realize the necessity of carefully blocking in the larger masses of light and shade over the entire drawing before commencing with the detail.

DAY EXAMINATION.

The work done at this examination is inferior to that done at the evening examination in May.

There were comparatively few drawings with any claim to high marks, and a large number showed a great want of knowledge of the subject.

The Gothic example given at this examination was chiefly remarkable for bold relief, and, consequently, strong light and shade; yet the prevailing fault was *flatness*, caused by want of proper relation of tones and due regard to the position and form of the masses of *light and shade*. It should be borne in mind that these points with *good drawing* are considered essential to a satisfactory result.

The remarks on method of work in the report on the evening work apply equally to this examination.

Extracts from the Report of the Examiners (Martin A. Buckmaster and John Parker, R.W.S.) on the Art Examinations in Model Drawing, May and June, 1900.

EVENING EXAMINATION.

A large number of satisfactory drawings showing a good knowledge of the principles of perspective has been submitted for examination. Among the low-marked exercises the prevailing fault is an incorrect rendering of the horizontal planes of the group, the objects appearing in the drawings either as slipping off the board, or with the board tilted so that the objects upon it appear to penetrate it; this fault of interpenetration occurs again between the triangular prism and the cube in Group I.

The large sheet of paper has given an opportunity for submitting large drawings, most valuable in this examination, and it has been fully taken advantage of by the candidates; small drawings, so frequently found before, are now very scarce.

DAY EXAMINATION.

The candidates have been well placed to draw the groups ; few cases occur where a very high or very low horizontal line has been used.

In drawings of both the cone and pyramid a frequently recurring fault is that the apex has not been shown over the centre of the base ; little consideration appears to have been given to the vertical axes of these solids. Many drawings are sent in for examination which show a good knowledge of perspective but are careless in execution.

The quality of the work is a little below that of the Evening Examination.

Extract from the Report of the Examiners (G. Clausen, A.R.A., and S. J. Solomon, A.R.A.) on the Art Examination in Drawing from Life, Subject 8c², May 1900.

The Examiners consider that the drawings are fully up to the level of those of last year. There is, however, a large proportion of drawings by incompetent students, and the Examiners recommend that in future elementary students should not be allowed to sit for this examination.

Extract from the Report of the Examiner (Professor T. Roger Smith) on the Art Examination in Architecture, Subject 1d, May, 1900.

The number of candidates in this subject in 1900 was 533, compared with 572, the number in the previous year.

It is probable that this decrease took place chiefly in younger students, for the failures and weak papers are certainly fewer in proportion to the total number than usual ; fewer, for example, than last year.

A feature of this year has been an increase in the number of students who have attempted questions requiring some knowledge of Renaissance Architecture ; the results of these attempts have on the whole been fairly good and in a certain number of cases very creditable. More buildings of Renaissance—or at least quasi-Renaissance—character have been selected for illustration ; and in other ways the candidates' drawings and papers show that more attention is now being paid in Schools of Art to that style—the style in which the bulk of the architectural work of the present day is being designed—than it formerly received.

The basis of a knowledge of Renaissance is the study of the classic orders, and out of the whole number of 533, 462 candidates have attempted an order, showing that this branch has been extensively studied; and nothing could be better than many of the drawings, at once accurate and spirited, which have illustrated the Ionic Order this year.

But I regret to have to add that no less a number than 132 out of 462—or more than a fourth of the whole of those who made the attempt—failed to reach half marks, and that among these there is a large proportion of very discreditable failures.

In several cases, if a candidate who has not been successful this year had either known his order tolerably well, or substituted for it an answer to some other question which he really understood, he would have passed; and there is to my knowledge one case, and probably I could find more, where a candidate who is in the second class would be in the first had he not failed to understand how to draw his order. No candidate is obliged to draw an order, but those who attempt one should be able to draw it from memory with a fair approach to correctness.

I have noticed in this year's papers a tendency in students to rest satisfied if they do a drawing and an account of a building, and to neglect those questions which show general knowledge.

In a few cases I have satisfied myself that the written description of some known building is not the result of personal observation but has been found in some guide book or some similar source, and committed to memory. One expects this in the case of famous classical buildings, but it is very much to be regretted that it should occur in the case of English Cathedrals and Churches, for the exercise of so observing a building as to be able to describe it in writing is a most useful one. Learning a page of a book by heart is of next to no value whatever.

A great deal of good draughtsmanship has been shown by the foremost students.

Extract from the Report of the Examiners (T. Erat Harrison, and H. Walter Lonsdale) on the Art Examination in Design, Elementary Stage, Subject 23c., May 1900.

WITH ILLUSTRATIONS.

There is a slight decrease in the number of Elementary papers submitted this year. The Examiners are glad to note that the standard as a whole is somewhat higher, this improvement being due to the smaller quantity of absolutely bad work presented, and consequently a larger number of works reach the second class. The work of first class order is, perhaps, hardly up to the achievement of last year.

There is a marked improvement in measurements and observance of conditions generally, with the exception of the placing of the exercises on the paper as directed. About 13 per cent. of Exercises II. and III. (B, C and D) have disregarded the explanatory diagrams, by far the greater number of offenders being among candidates in Exercise B. This general improvement, however, ought to be much greater. The Examiners would again impress upon students that unless they can bring themselves to observe *absolutely* conditions of dimensions, colour, etc., etc., they are worthless as practical designers. For example, however good a design may be, it is useless if it will not fit the prescribed form, and so on with regard to such other details as colour, method of work, etc., etc.

Again, many students appear to think that by giving a greater number of colours than those allowed, adding prohibited borders, etc., they have shown greater ability than those who adhere closely to the conditions laid down. This is a great mistake. Going beyond the question merely shows their inability to answer it adequately.

Among defects of execution the Examiners much regret to find so many cases in which pencil lines have been left to form part of the design, whereas it is expressly stated in the rules that no such lines should be left to form part of the design.

Another objectionable practice is the rubbing out of constructional lines, and even of the enclosing lines of the space to be filled. In the latter case it is evident that a pencil line is admissible, as it forms no part of the design, and where the ground is left white it is certainly essential in order to mark the limits of the space the ornament is intended to fill.

So many students are incapable of understanding a plain question that it almost seems as if they have not learnt the meaning of such common terms as "repeat," "continuous," "counterchange," etc. The Examiners would, therefore, call the attention of teachers to the necessity of students being made acquainted with all such technical definitions.

In Exercise I. it is distinctly laid down that black and white only are to be used, whereas in Exercises II. and III. it is stated that two colours or two tints of one colour should be used; hence those students who have done these latter exercises in black and white only have wilfully cut themselves off from the award for taste in colour.

EXERCISE I. (Counterchange).

This subject has been taken by a comparatively small number of the candidates, and out of these about 24 per cent. have given designs which either do not counterchange or do so more or less imperfectly, notwithstanding the explanatory diagram given for their guidance.

There are many examples of a simply tile-like arrangement with a black pattern on a white ground, and the same pattern in white on a black ground. A strict counterchange should be in the pattern itself, as shown in the diagram. Owing to the frequency of designs of this order, and the merit many of them show, the Examiners have awarded them marks, but on a lower scale.

A smaller number than last year have used grey, brown, and blue, when black was asked for: There is also so far an improvement this year that no instances occur in which such absurdities as yellow and crimson or blue and scarlet have been substituted for the black and white demanded.

EXERCISE II. (B. lunette).

This is by far the most popular exercise, nearly half the candidate having chosen it, probably on account of the simplicity of the form to be filled. Yet, notwithstanding this simplicity, a proportionately higher percentage of errors is apparent with respect to the measurements, and the number of instances of wrongly placing the design on the paper amounts to over 25 per cent., in the face of the diagram pointing out how it is desired that this should be done. In cases of disregard of this condition (in this exercise as well as in number III.), a reduction of marks has been made, and consequently the offending students have lost the places they would otherwise have taken.

A few candidates have failed to notice that the arc is stilted, but have drawn more than half a circle instead of erecting straight lines from the base to form the stilt. Several exercises are really compositions to fill a half circle, and are not designed in consideration of the stilt, which has received a separate treatment.

EXERCISES II. and III.

In these the instruction as to two colours or two tints of one colour only has been fairly well observed. Nearly 7 per cent. have used three colours, rather over $\frac{1}{2}$ per cent. four colours, and about $\frac{1}{3}$ per cent. five colours. There is one instance of six colours. These do not include cases in which the variety of colour is due to carelessness that renders it difficult to see whether the variation is intentional or not. In about 1 per cent. a scheme of black and white only has been employed.

As regards the dimensions prescribed, about 78 per cent. are right, 11 per cent. very nearly right, 5 per cent. nearly right, 3 per cent. wrong, and 2 per cent. very wrong or absurd.

In many cases, where the tone of the design and background are so nearly alike as to render an outline necessary, a pencil outline has been left, in spite of the instructions that it should be put in with a pen or a brush. With a great number this has evidently not been owing to want of time, for these candidates have completed the whole design in this method, when it was stated that half only need be finished.

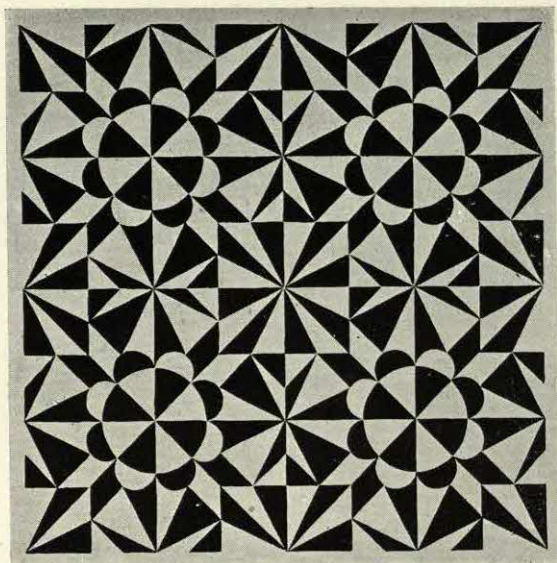
Some students have not only rubbed out the lines enclosing the space given, but have smudged on the colour in such a slovenly manner as quite to disguise this space. In Exercise II. (B. and C.), this is most inartistic, as here the design should show as contained in the space prescribed. This kind of execution was severely condemned in last year's report.

Candidates must decide what scheme of colour they intend to use, and not offer an alternative choice.

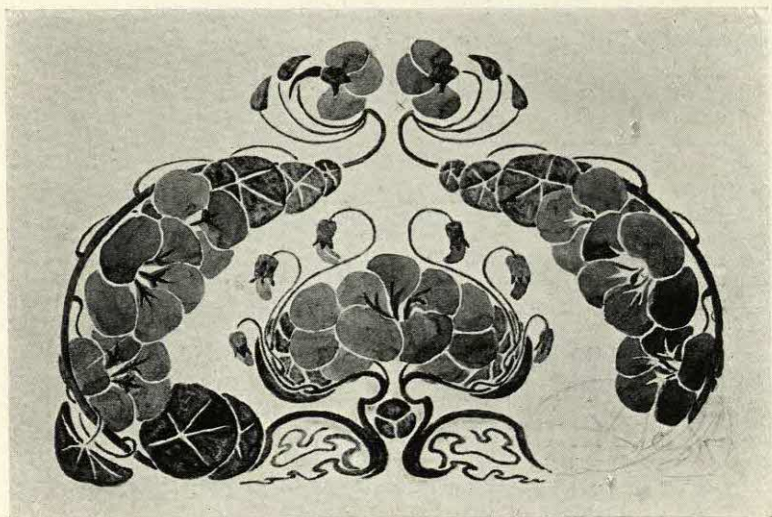
Several students have deliberately made designs in which a great part is outline. These have brought themselves near to rejection, as at least *some* of their work does not relieve as dark against light or light against dark. Apart from this consideration, and although under certain circumstances such designs might be tolerable, it is very ill-advised to do as some have done, *i.e.*, leave important parts in outline and fill in minor details with colour.

A double outline is frequently used when it adds no real value to the design; indeed, it frequently confuses it.

PERSONAL EXAMINATIONS.
DESIGN. ELEMENTARY STAGE.



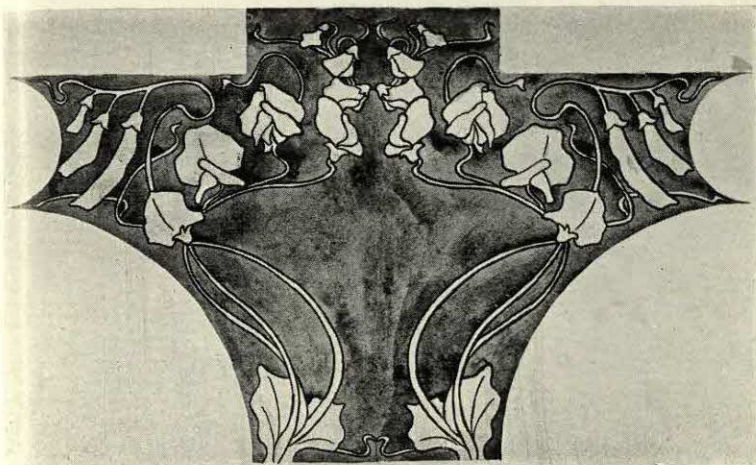
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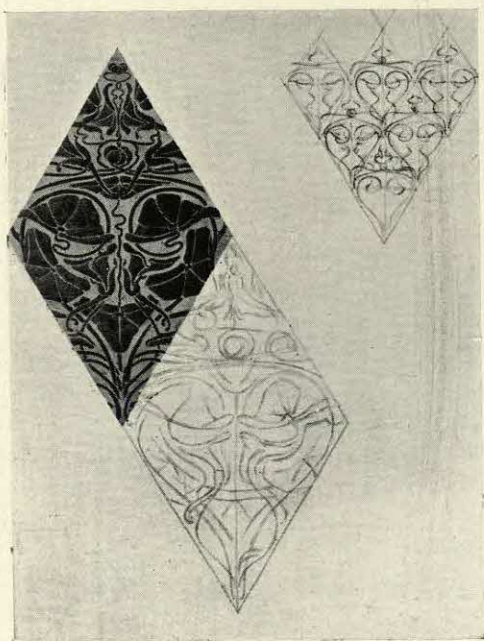
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PERSONAL EXAMINATIONS.
DESIGN. ELEMENTARY STAGE.



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Many students appear to be making use of colour for the first time, and there are instances which show that bad execution has been made worse by the use of very small and inferior brushes. There are exercises in which tempera colour has been laid on so thickly as to scale off every time the paper is handled, and in two cases students have used colour in powder with so weak a vehicle that the pigment rubs off with only a very slight touch. These instances show that sufficient attention has not been given to the purely technical side of instruction.

In these Exercises there is often a want of proper appreciation of organic growth. About 5 per cent. of the drawings exhibit errors of this kind, *e.g.*, a stem sprouting at both ends; growth in a circle; a stem springing from the point of a bud; flowers and leaves of entirely different characters starting from the same stem; growth contrary to the nature of the plant selected and beyond the bounds of conventional treatment. Again in a very large number of exercises the turnovers of the leaves are very badly done, and in an equally large number exaggeratedly long leaves are represented, which curl about like worms, and do not suggest the flatness of foliage.

In some designs the growth starts from above; in these cases the Examiners have taken into consideration whether this is in accordance with the habit of the plant.

The rule as to the avoidance of shading or giving apparent relief has been well observed. There are few flagrant cases of shading, but in a certain number there is a tendency to allow the colour to run as if in deliberate suggestion of relief.

EXERCISE III. (Running Pattern.)

In this some students have rubbed out their constructional lines, apparently thinking their absence an advantage to the drawing. This is not so. By all means let the work be clean and well executed, but by leaving the constructional lines (as was directed) the presentment of the design distinctly gains by showing at a glance its intention and the method of carrying it out.

Students should use tracing paper when needed to show a repeat and not merely sketch it in.

The Examiners have exercised extreme leniency in admitting any design which by the most trifling overlapping or connecting lines affords proof of a desire to give an intelligent answer to the question as it stands.

A unit complete in itself is not a running pattern merely because its main lines are waved, and have some appearance of continuity when several are placed in juxtaposition. Some students have taken two lozenges as the basis of their design—a clear misconception of the question; others have practically used double the unit given by making the second unit a reverse of the first. This case is hardly so flagrant as the former, but it is no answer to the question as set.

In some cases a counterchange in the colours of the repeat has transformed the basis of the design from one unit to two.

Again this year there are so many examples of the clumsy expedient of starting growth from behind a flower that the Examiners feel it necessary to once more draw attention to this defect.

Extract from the Report of the Examiners (Walter Crane and Lewis F. Day) on the Art Examination in Design, Advanced Stage, Subject 23c, May, 1900.

WITH ILLUSTRATIONS.

Some very excellent designs have been sent in, but the really capable students are in a minority, and there is a large proportion whose work does not by any means come up to an "advanced" standard. Perhaps, however, there are fewer absolutely incapable designs than in years past.

The Examiners' appreciation of the more satisfactory works is expressed in the marks awarded. Some criticisms on points where candidates are at fault are appended, in the hope that they may be of help to masters and students.

A very large proportion of the candidates do not appear to have had any practice in making drawings to scale. Some send only just a pencil diagram of what would be the proportion of the *full size design, if it were reduced* to the scale of $1\frac{1}{2}$ inches to the foot. This is probably only a misunderstanding (and as such has been allowed to pass), but it is not the problem. What was asked for was a *design to a small scale*, plus a portion of the detail large enough to show how it would work out. Considering that in practice a designer is continually called upon to make such small scale drawings (as a preliminary to actual working drawings or cartoons), it is very necessary that students should be taught to do this, and to do it in a workmanlike way.

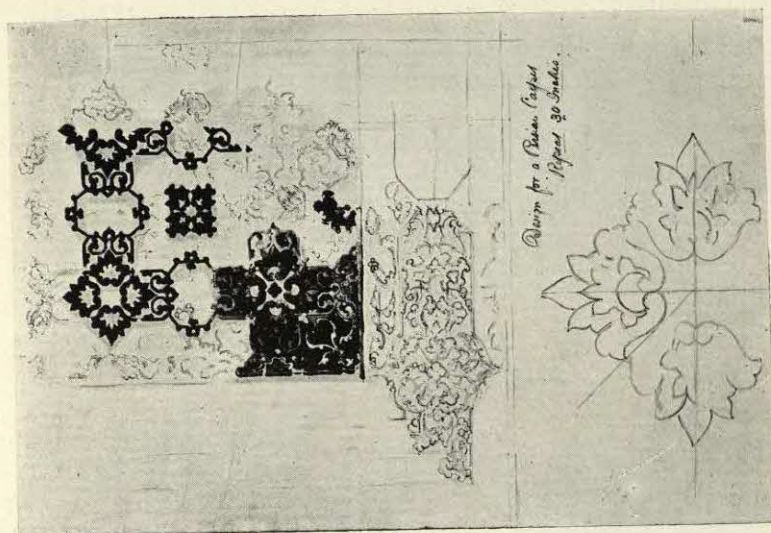
It is not perhaps to be expected of students that they should show a very subtle appreciation of the scale appropriate to a design, say for a portière on the one hand or a wall-calendar on the other, but it is very noticeable how little sense of appropriate scale is shown in designs generally. The details of flower and other forms in many of the small-scale designs would work out in the full-size to quite preposterous proportions. A grave defect of teaching is shown in cases (and they are numerous) in which the student evidently has not the least idea of what is meant by a drawing to the scale of $1\frac{1}{2}$ inches to the foot. This ignorance is shown partly in the disproportion between the design and the full-size details, partly in the scale at which the details of the design would work out. It is no uncommon thing to find, in what is supposed to be a design to the scale of $1\frac{1}{2}$ inches to the foot, details already fully life size.

The student who cannot make a small drawing to the scale of $1\frac{1}{2}$ inches to the foot is clearly not entitled to pass in Advanced Design. The majority of those who make such blunders in scale as to be disqualified, are students who would not in any case have passed, but there are a few whom the Examiners were sorry to disqualify for non-observance of the dimensions or scale given, though in fairness they were obliged to do it. It may happen to any one of us to make a mistake in scale, but the inevitable penalty is that we have to do the work over again. So it must also be in examination work.

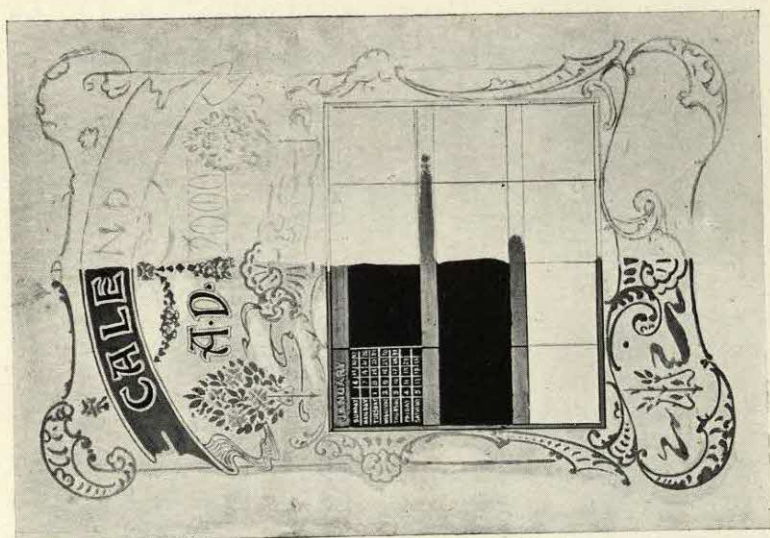
There is less this year to complain of in the way of omission to state (as requested) the material or process of work which the candidate had in view. Those who have not given any material or process inevitably lose the marks which they might have received for the fitness of their design to its purpose. This may mean that they fail to pass, or that they lose the place their drawing would have taken on its merits otherwise.

PERSONAL EXAMINATIONS.

DESIGN. ADVANCED STAGE,



No. 144,426.

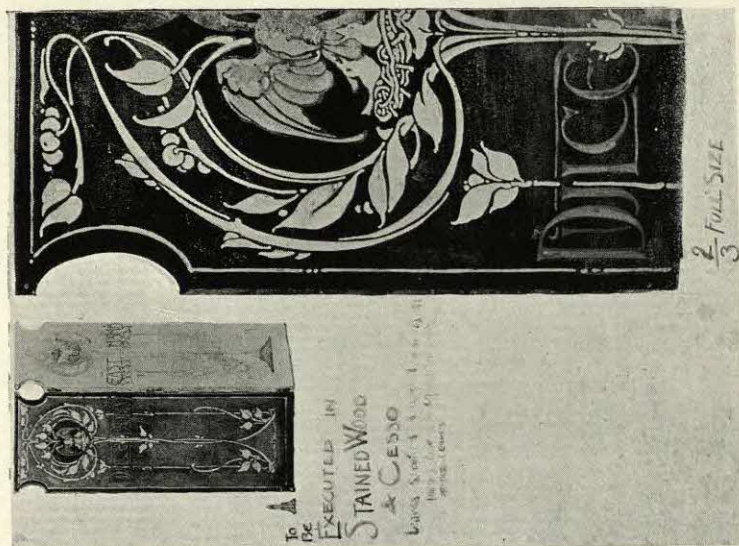


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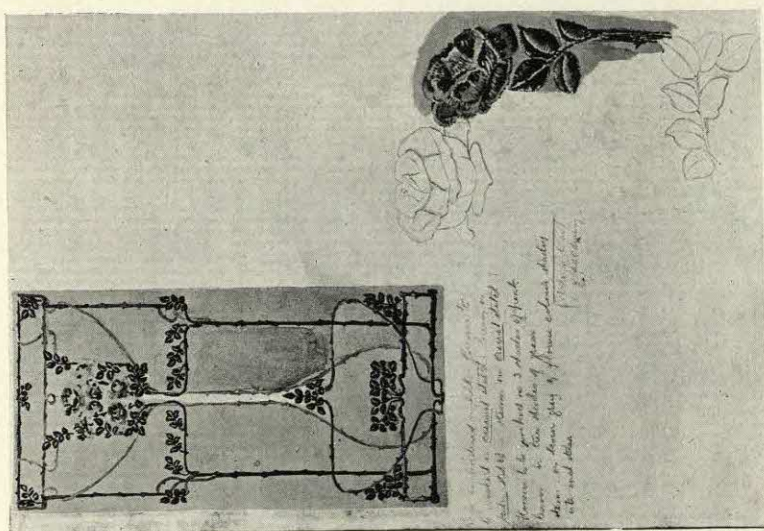


PERSONAL EXAMINATIONS.

DESIGN. ADVANCED STAGE.



No. 141,418.



No. 176,448.



That the process or material specified on the drawing was an after-thought, and did not in any way influence the design, is too often apparent. It is quite a common thing, for example, to describe ornament painted in colours, without any suggestion of relief as "*gesso*."

Again, quite a number of designs planned on the lines of a simple tile pattern, and on a scale which would be appropriate to tiles, are described as Axminster carpets. Tiled floors are sometimes designed to be executed in 12, 16, and even 24 inch tiles. Students of design should have some notion of the size to which tiles are made; there is always a reason for the standard sizes. And if they do not know anything about tiles they should not elect to make tile designs. So also they should have some understanding of the way a wooden screen is framed together, before they set about inventing such a thing. The examiners purposely leave the widest choice of material and method to the candidate, so that he may design the thing about which he knows something. The natural inference from quite impracticable designs is that the candidate has no practical knowledge whatever. If he has, he does himself injustice.

Exercise IV. is that in which candidates seem best to have grasped the conditions and to have understood the technique with which they had to deal, showing in their full size details often a thoroughly practical acquaintance with the method they propose to employ. A fair number of designs show appreciation not only of what is possible in needlework but of what is suitable to a portière. The last mentioned, however, is a point which is not generally kept in view. Certain designs, otherwise not unsuitable for a hanging, are treated as one of a *pair* of curtains, emphasised by a border on one side only.

Exercise V. shows much less understanding of the conditions of a "floor pattern." *Painted* tiles (which are most often specified) are not best suited to flooring. Tiles are not in this country made of "china." Carpets are not "embroidered." And it does not show much understanding of mosaic to draw your detail, and then cut it up into polygonal tesserae, *quite irrespective of the design*.

By the way, it seems to be thought commonly advisable to design a border which is only a modification of the diaper or filling of the floor pattern. It is a thing that may be done on occasion—and it is fair to say some candidates have done it ingeniously—but in the ordinary way it is better to let a border confess itself frankly as such.

Exercise VI. gives less scope for going wrong in scale than others; but some candidates have confused the size of the calendar with the size of the card, and designed a calendar 15 in. by 10 in., obviously meant to have a margin, and unsightly without one.

The lettering in this exercise leaves much to be desired; it is often grossly out of proportion and is frequently wanting in refinement. An advanced student of design should know better than to *shade* his letters.

Many students have gone the wrong way about designing a calendar. They have first thought out a design and then considered how they could insert the date-spaces and so forth. In this way they plan small heart-shaped spaces to bear the days of the month, or flower shapes—thistle heads for example—which, even if their outlines were appropriate, do not suggest a surface *flat* enough to bear an inscription. The way to design a calendar is first to scheme the spaces necessary for the due enumeration of the months and their days, and to build the design as it were round the forms thus given, in which case the ornament naturally leads up to the *information* which is the purpose of the design.

Candidates have for the most part stated how they mean their design to be executed, but their design does not often convey the impression that they had wood engraving, or lithography, or any particular process of work in their minds whilst they were designing it.

It is curious that only one candidate has taken advantage of the opportunity of introducing into his design the signs of the Zodiac, which would have lent themselves as the most appropriate ornament for a calendar, and are always capable of fresh treatment.

Exercise VII. has in too many cases been taken as an occasion to submit a panel design, without any reference to its use as the leaf of a screen. That is hardly the exercise. Even where the leaf of a screen has been designed, there is frequently nothing to show how it is to be constructed; and some of the sections given only serve to show the inexperience of the designer in the matter of cabinet work.

The prevailing idea appears to be that there is nothing like gesso—and in gesso, it appears to be thought, you may do anything you please. It is something of course to make a design which can be executed in a given way. The more important thing is to make a design really appropriate to the process to be employed, and taking advantage of the facilities it offers. That is really the test of practical design, and practical design is what we want to encourage.

Extract from the Report of the Examiners (John D. Batten and Walter Crane) on the Art Examination in Design, Honours, Subject 23d, May 1900.

WITH ILLUSTRATIONS.

The number of papers examined was 282, as compared with 252 in 1899.

The average quality of the papers appeared to be about the same as in recent years, with, perhaps, a slight improvement, especially in knowledge of technical requirements.

It is still, however, open to remark that many students enter for the Honours Examination in Design with but slight qualifications for success, so far as it is possible to test them by such an examination.

It is noteworthy, too, that the papers sent in, in response to the more difficult problems, such as Nos. IX. and X. presented, reached a higher standard of accomplishment than the apparently easier and less restricted problem in No. VIII.

In some cases the design of the signboard itself had considerable merit, while that of the ironwork was weak or vague, or impracticable, while in others the reverse was noticeable—the ironwork, the post, and the means of suspension being carefully worked out in detail with sections. In some instances, indeed, the ironwork and the post and other constructive details became the principal object of the candidate who has been content with a signboard containing the title of the subject only. It is of course, quite right for candidates to work the problem according to their knowledge and capacity, though they may not be able to take so high a position as those who deal with the exercise, as stated, in its entirety.

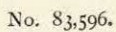
PERSONAL EXAMINATIONS.

DESIGN. HONOURS.





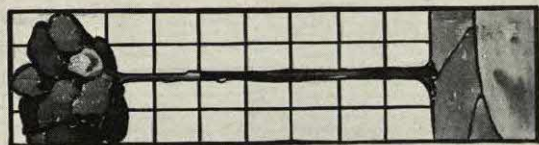
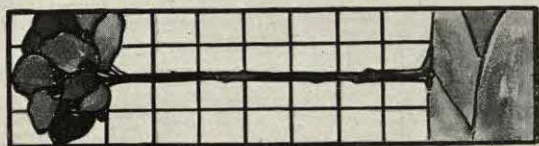
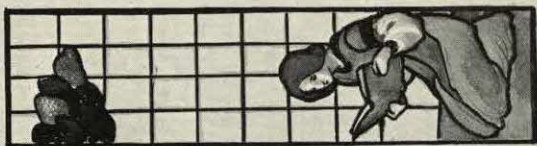
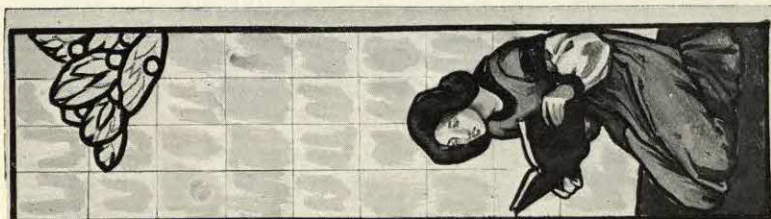
DESIGN. HONOURS.





PERSONAL EXAMINATIONS.

DESIGN. HONOURS.





Most of the figure designs in problem VIII. showed some acquaintance with Robin Hood and his legend, but here and there an uncertainty of character and costume appeared, as, for instance, where he was represented as a 17th century highwayman with a pistol or in a fictitious classical garb.

The limitation to three colours, again, though in the main adhered to, by some appears to have been interpreted as allowing various shades of those colours to be used.

The lettering as a rule left much to be desired, both as to form, proportions, and decorative use in the design. It does not seem to be generally realised by art students that in lettering of good proportion and spacing they have a valuable decorative resource and a most useful means of contrast with figures.

Students in design should be exercised in the study of the proportions and spacing of lettering, so as to be able to design inscriptions of an honest and dignified kind.

More refinement and taste were shown in the answers to problem IX.

There were several very promising designs in reply to problem X., but in some instances the conditions had been misunderstood, and completely coloured designs for the lights were offered, while in others the design was carried across the mullions in an uncomfortable fashion, without reference to the form of the lights. In some of the answers to this problem a want of realisation of the *scale* was noticeable. The quarries are, in some instances, little more than half an inch in width, which of course would be absurd in glass. As in the case of some of the answers to the other exercises, there were many which showed hardly a sufficient measure of accomplishment for the examination to be attempted.

Extract from the Report of the Examiner (J. H. Pollen, M.A.) on the Art Examination in Historic Ornament, Subject 22d April 1900.

The number of candidates and the quality of work in this examination are well maintained. The number of candidates who have not attempted the full number of questions allowed is small, and there is a large percentage of candidates giving very good answers.

The sketching is in many papers good, in some very good. But it cannot be denied that in this particular, there is room for improvement.

The teachers appear to have taken commendable pains, both in encouraging sketching and in their lectures on the Historic Development of the various branches of Decorative Art, with which the examination deals.

It would be a great gain to the students if the faculty could be encouraged of describing an object or a class of objects, in *sufficient* but *succinct* language, omitting extraneous learning and epithets. This would not only assist them in giving correct and well-expressed answers to examination papers, but would be a mental discipline permanently beneficial in after life,

Extract from the Report of the Examiner (Lewis F. Day) on
the Art Examination in Painting Ornament, Subject 11-23,
May, 1900.

There is less to say in the Report than there was last year, because the aim of the candidates has been more generally in the desired direction and the instructions have been more carefully observed.

With regard to actual accomplishment, it is difficult to draw a comparison with last year's work, because last year the exercise was rather easier, and this year it is rather more difficult, than usual.

It is satisfactory to be able to say, however, that there is yearly less and less absolutely incompetent work sent up, less carelessness and slapdash, less wilful departure from the model. Attention was called in last year's Report, to a fantastic method of making the tints (employed in shading) into independent pattern. Some students, and some capable ones, still indulge in this practice, but there is, happily, much less of it, and as a rule it has been understood that tints employed in shading (deliberately as they may be laid one upon the other) should express the form of the ornament, and not suggest other ornament upon it.

There seem to be fewer exercises in distemper this year, but those who have used it have managed it on the whole better. They seem in particular to have had less difficulty with their ground. It is to be regretted that some fifty canvases are disqualified owing to the failure of the candidates to enlarge the diagram "to the full size of the canvas." In leaving a margin at the top and bottom, they not only reduce the size of the painting and alter the proportions of the panel, but they deliberately disregard the plainest possible instructions. It seems still necessary that masters should impress upon them the absolute necessity of reading the instructions. In other respects candidates seem to have understood better than before what was asked of them and to have tried honestly to do it. Polychrome is no longer sent up in place of monochrome; and in the matter of colour generally there is little to complain of. It is only occasionally that offensively crude tints are used, only occasionally that, on the other hand, the ornament is so very slightly removed in colour from the ground as to have little or no effect.

There are still about half of the canvases submitted which do not come up to the standard of success, and below them are again some seventy works which are either carried such a little way as to amount to nothing, or are in some respect so bad that it is plain the persons capable of such work ought not to have been allowed to sit for examination.

Extract from the Report of the Examiners (Professor A. Thomson, M.A., M.B., and Professor R. Howden, M.A., M.B.) on the Art Examination in Anatomy, Subject 9, May 1900.

Though the number of papers sent in this year is larger than on previous occasions, we cannot say that the standard attained is as good as that of the last two or three examinations.

From an experience of some years we have no hesitation in saying that the majority of the candidates fail for the most part to appreciate the relation of the skeleton to the surface form. We have been especially struck by this in the present examination: the weakest answers are those relating to the questions dealing with bony structure, viz, the form of the humerus, the shape and proportions of the thoracic frame-work, and the disposition of the pelvic girdle. Now these are the very subjects about which the students might reasonably be expected to have some practical knowledge, since the structures themselves are so readily accessible. We have frequently heard that schools are either not provided with a skeleton, or if there is one, it is in such a dilapidated condition as to be practically useless. In all cases in which students are preparing for this examination they should have access to a good articulated skeleton, as well as opportunities of handling the loose bones, of sketching them in different positions and of studying their articulations with each other.

We feel sure that if more stress was laid on this aspect of the subject, the gain to the student would be very considerable, for although at present he or she frequently reproduces with surprising accuracy the diagrams or outlines of muscular details furnished by the text-books, the student as a rule altogether breaks down when called upon to fill in the underlying skeleton.

Extract from the Report of the Examiner (Professor T. Roger Smith) on the Art Examination in Architectural Design, Subject 23b, May, 1900.

WITH ILLUSTRATIONS.

In the subject of Architectural Design there were in 1900, 156 candidates, against 134 in 1899, showing an increase of 22.

The addition must have taken place chiefly from among junior students as there is an unusual proportion of weak designs, although the problem was a simple one.

The subject set was a pavilion to stand in the grounds of an International Exhibition, for the display of part of the English Exhibits, and the use of the Commission.

It was itself to be an example of British Domestic Architecture. I am sorry to add that very many candidates have been unable to suggest anything more suitable than a suburban villa. This idea has taken so strong a root that in defiance of instructions several candidates have turned the upper storey of the pavilion, which they were directed to plan for exhibition purposes, into a suite of dwelling rooms; and if not against instructions, certainly without any, a very large number have persisted in introducing lavatories and suchlike accommodation, often in the most unsuitable positions, and where they could not be ventilated.

Among the better candidates however, there is good evidence of skill in draughtsmanship (though not often of a knowledge of perspective), of acquaintance with architecture, and in some cases real skill in design. A good many of the projects display an extreme desire for originality, and have fallen into the snare which lies in wait for those who rashly court the original—they are eccentric and not architectural.

It requires a great deal of knowledge to be original as a designer. I am, however, pleased to add that in a few cases the designs that are most modern in aspect are really such as would be effective and satisfactory if carried out.

Contrary to the experience of previous years I consider that on the average the interiors are better worked out than the exteriors. Certainly interior treatment has received more attention from the students competing than has often been paid, and I look upon this as decidedly satisfactory.

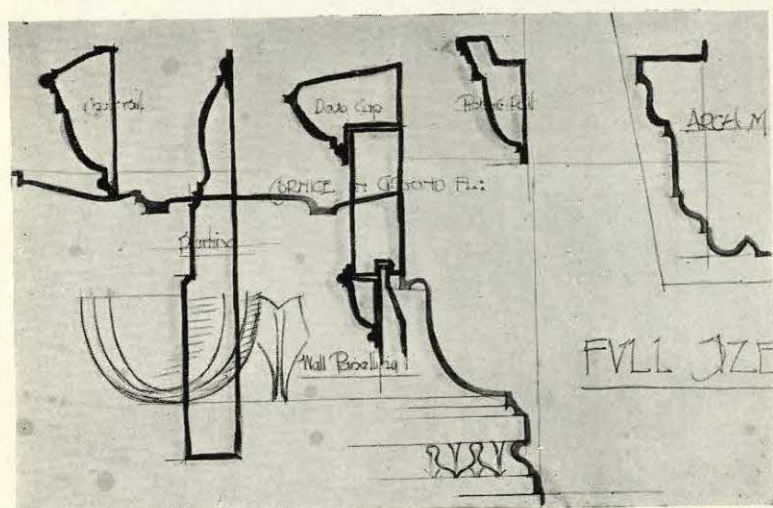
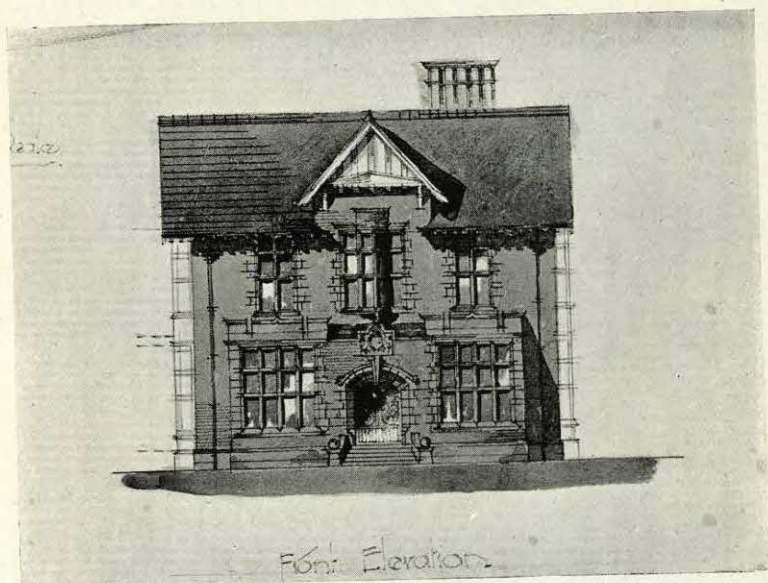
It is significant that there is no design of Gothic character earlier than Tudor, and there are not many of Tudor type; Elizabethan, Jacobean, the domestic Renaissance that prevailed in the 18th century, and the half-timbered work of about the same date have furnished the types after which those students have worked whose designs can fairly be judged as following a recognised style.

Generally speaking, the peculiarities of each style have been understood by the men who have adopted them, and a great deal of good draughtsmanship is shown.

Full marks are gained by No. 229,862—a design of picturesque character shown in a series of drawings remarkable both for the large amount of detail which they include, and for the artistic excellence and workmanlike correctness of that detail. The draughtsmanship is vigorous, firm, and effective. No. 229,958 may be cited as the type of a number of half-timbered designs. A very picturesque but appropriate treatment of the subject has been chosen by this competitor, and is thoroughly well carried out.

PERSONAL EXAMINATIONS.

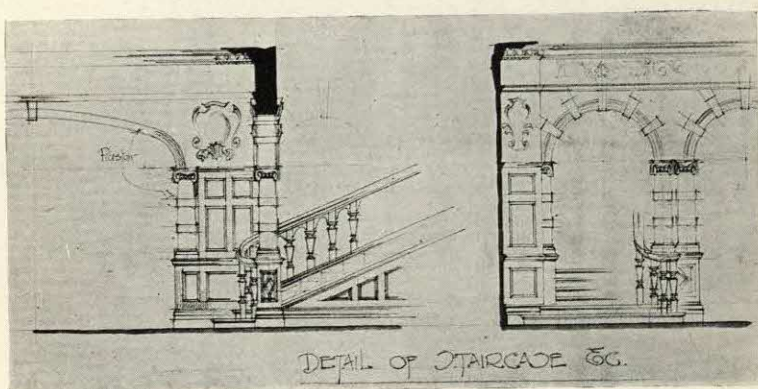
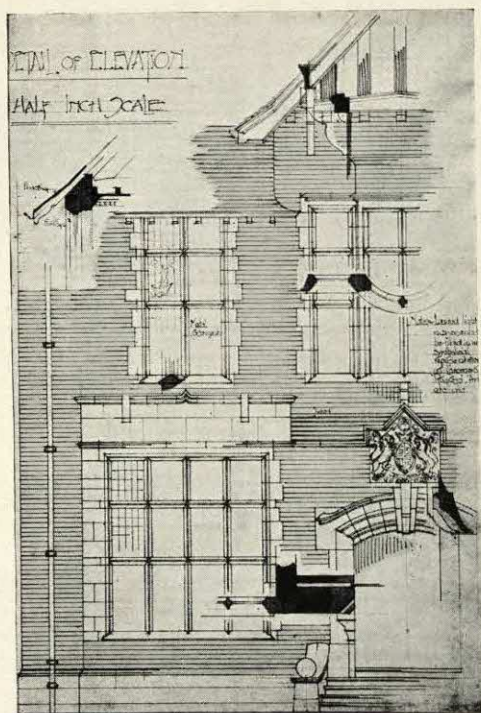
ARCHITECTURAL DESIGN.





PERSONAL EXAMINATIONS.

ARCHITECTURAL DESIGN.

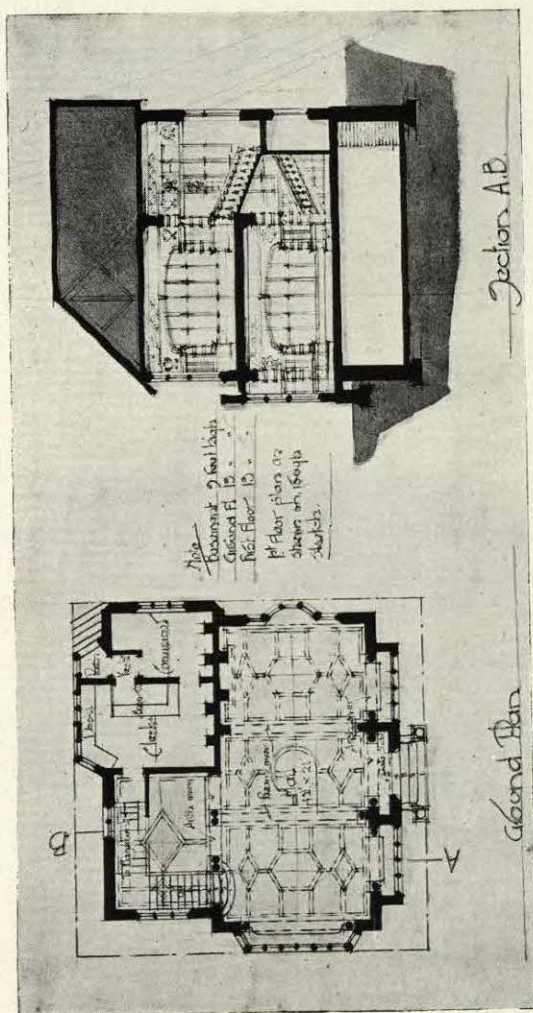


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PERSONAL EXAMINATIONS.

ARCHITECTURAL DESIGN.

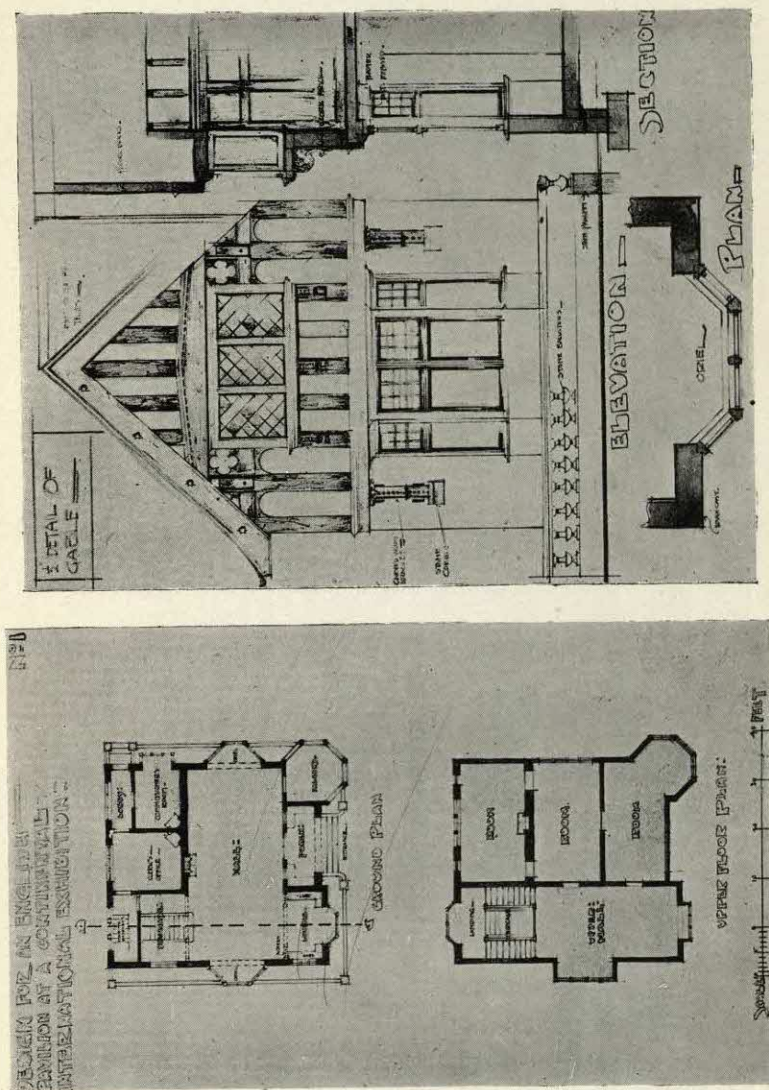


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ARCHITECTURAL DESIGN.

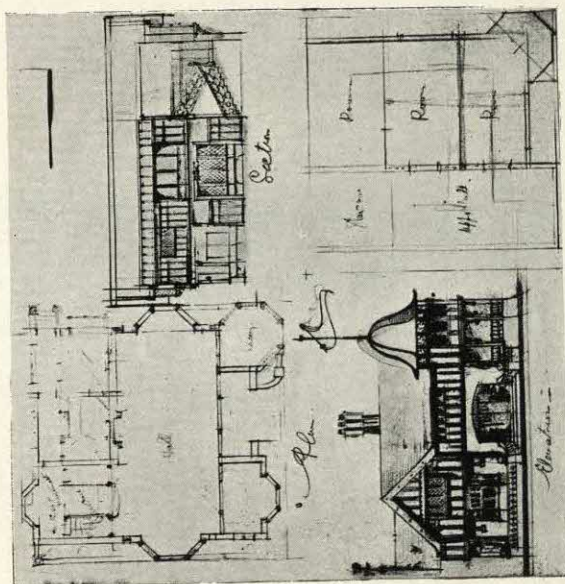
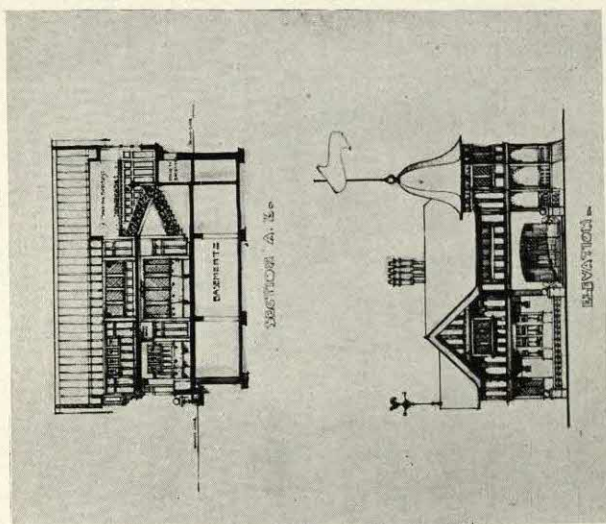


No. 229,958



PERSONAL EXAMINATIONS.

ARCHITECTURAL DESIGN.



No. 229,958.



Extract from the Report of the Examiners (David McGill and Henry A. Pegram) on the Art Examination in Modelling Design, Advanced Stage, Subject 23e, May, 1900.

WITH ILLUSTRATIONS.

The number of works submitted this year is 643, showing an increase of 105 over last year's competition.

The Examiners have pleasure in stating that the increase in numbers is accompanied by a great improvement in the quality of the work, only a very small proportion of the examples being destitute of merit. The general average is a high one.

It must be pointed out that a considerable number of the examples, though good in design, are evidently the work of students who have had small experience of modelling; in this examination it is not sufficient that the designs should be merely good in outline, but the candidate should in his work give evidence of his ability to design masses of light and shade, and skill should be shown in *modelling*.

The Examiners are glad to note that their suggestion as to casting has been followed, and they have little complaint to make of the clumsiness and heaviness of any of the casts.

REMARKS ON INDIVIDUAL SUBJECTS.

SUBJECT I.—DESIGN FOR A SMALL CIRCULAR MIRROR FRAME.

This problem has attracted over two-thirds of the candidates and has produced many works of high excellence.

The Examiners observe, as a very healthy feature, the great variety of style and treatment, as well as the freshness of invention shown in many instances. A large number of the candidates have chosen repoussé as the medium for their designs, and in this connection it is necessary to point out that vagueness and slurring over of forms do not constitute good repoussé treatment, and that robustness and clearness of definition are as much in accord with repoussé metal, as with carved work. It is evident that some of the candidates have adopted this medium, not from any special sympathy with it, but as an easy way of avoiding the real difficulties of the problem.

SUBJECT II.—DESIGN FOR ELECTRIC LIGHT SWITCHES.

113 candidates have chosen this subject. Not only is the number of exercises smaller than in Subject I, but the proportion of very good examples is smaller.

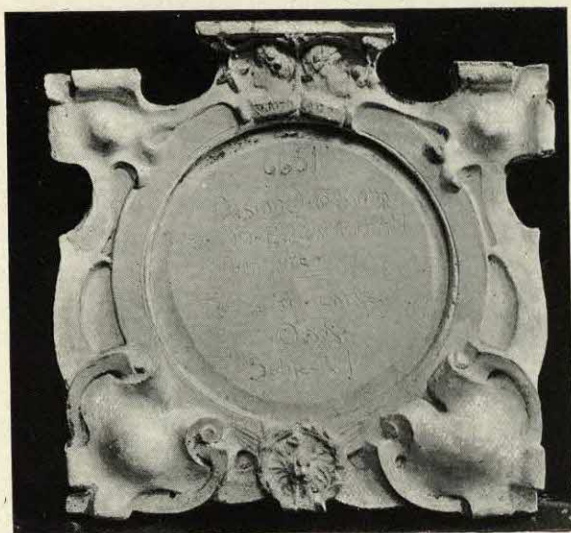
Many of the students have made no adequate provision for the switches, but have left shapeless protuberances. A gratifying improvement has been made in the suitability of mouldings to the designs they enclose.

SUBJECT III.—DESIGN FOR A BOSS.

91 students have entered for this problem, which presents more difficulties than the other two.

Most of the works show considerable appreciation of the requirements of the subject, the mouldings being generally well thought out, and the bosses in harmony with them. The essentially sculptural qualities which the subject requires are shown in many cases.

PERSONAL EXAMINATIONS.
MODELLING DESIGN. ADVANCED STAGE.



No. 6,651.

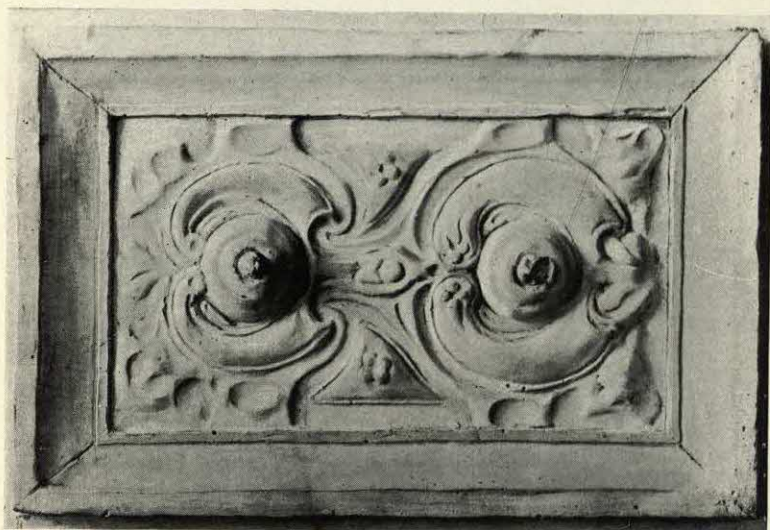


No. 5,088.



PERSONAL EXAMINATIONS

MODELLING DESIGN. ADVANCED STAGE.



No. 5,615.



No. 5,614



PERSONAL EXAMINATIONS.

MODELLING DESIGN. ADVANCED STAGE.



No. 5,815.



No. 6,093.



Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Art Examination in Modelling from Life, Subject 19h, May 1900.

The Examiners find the excellent average attained last year in this exercise has not been reached ; indeed, fully one-fourth of the candidates should not have been allowed to sit for the examination as they do not appear to have been sufficiently prepared.

The Examiners regret to find that many of the living models who were posed were quite unfitted for the purpose, and they are of opinion that great care should be taken in their selection. This is most noticeable in the case of the female models.

Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Art Examination in Modelling from the Antique, Subject 19b¹, May, 1900.

Again a large number of exercises have been sent up, but the average quality of the work is very low, and the Examiners feel that they can only reiterate their remarks of last year, that few candidates have reached a high point of excellence, and that generally there is a lack of care shown in the realisation of the proportions and detail of the original mask : the number of inefficient students who have been allowed to sit for this examination is considerably larger than on any previous occasion. These remarks apply with even greater force this year, especially that referring to the great number of inefficient students who have been allowed to sit for examination.

Extract from the Report of the Examiners (H. H. Armstead, R.A., and W. Goscombe John, A.R.A.) on the Art Examination in Modelling Design, Honours, Subject 23f, June, 1900.

The Examiners very much regret to find that this year's work is very much inferior to that of last year, and that both the designing and the modelling are defective in all feeling for style and architectural structure. This would appear to indicate that the candidates have not effectively studied Decorative Art and its particular conditions and requirements. The Examiners feel that this examination in Honours should only be attempted by thoroughly trained and well qualified candidates. This year a very large proportion of the exercises were apparently worked by students quite unprepared for such a task.

Extract from the Report of the Examiners (E. Crompton, David McGill and Captain Henry Woolner, A.R.C.A. Lond.) on the Art Examination in Modelling, Elementary Stage, Subject 18a, 1900.

The general average of the marks obtained by the candidates in most schools was higher this year than in former years, owing in great measure to the fact that the weak candidates were not presented for examination.

The examples used are generally better, and the method of instruction has distinctly improved, particularly upon the lines indicated as desirable in our previous reports.

The introduction this year, for the first time, of the features or portions of the human figure, shows in the cases which have come before us, how much more the use of these is to be desired, as they compel greater accuracy of observation of form, whilst the same executive skill is required, and are therefore of greater educational value for the purposes of this examination than any other kind of example.

Report of the Examiners (G. R. Redgrave and S. J. Cartlidge, A.R.C.A., Lond.) on the Examination in Drawing with Chalk on the Blackboard at Training Colleges, 1900.

It is gratifying to be again able to report a marked advance in the quality of the work on the blackboard in the Training Colleges. With very few exceptions the object of this exercise is now well understood by the candidates, and its value as an aid to the future teacher is fully realised. The work bore numerous evidences of careful preparation and in many instances the students had acquired much freedom and skill in the use of chalk.

The faults we have to notice arise for the most part from a failure to discriminate between drawing with the pencil on paper and using the chalk on the board at arm's length. In a few cases the candidates showed a tendency to stand too close to the blackboard, and thus to hide their work, a fault which should be corrected by teachers. The chalk is often badly held; it should generally be grasped by the thumb and all the fingers brought to a point and held short to avoid breakages. The subjects chosen by the students were as a general rule suitable and good.

